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English 33
Part A: Written Response
Grade 12 Diploma Examination

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January 1995

English 33 Part A: Written Response

Grade 12 Diploma Examination

Description

Part A: Written Response contributes 50% of the total English 33 Diploma Examination mark and consists of **three** sections:

• **Section I:**
Personal Response to Literature

Suggested time
75 minutes

Value
50% of the Part A mark

... Page 2

• **Section II:**
Functional Writing

Suggested time
45 minutes

Value
30% of the Part A mark

... Page 13

• **Section III:**
Response to Visual Communication

Suggested time
30 minutes

Value
20% of the Part A mark

... Page 22

Time: 2 1/2 hours. You may take an additional 1/2 hour to complete the examination.

Instructions

- Read the **whole** examination before you begin to write.
- Follow instructions carefully.
- Complete **all three** assignments.
- Space is provided in this booklet for planning and drafting and for your revised work. Please write your revised work in blue or black ink.
- You may use a non-electronic English language dictionary and a thesaurus, but you may not use any other reference materials.
- Budget your time carefully; the suggested time for each section is a guideline for you.
- Do not write your name anywhere in this booklet.

SECTION I: PERSONAL RESPONSE TO LITERATURE

(Suggested time: 75 minutes)

Read the excerpt from the short story “The Sailor-Boy’s Tale” and complete the assignment that follows.

from THE SAILOR-BOY’S TALE

The barque¹ *Charlotte* was on her way from Marseilles to Athens, in grey weather, on a high sea, after three days’ heavy gale. A small sailor-boy, named Simon, stood on the wet, swinging deck, held on to a shroud,² and looked up towards the drifting clouds, and to the upper topgallant yard of the mainmast.

A bird, that had sought refuge upon the mast, had got her feet entangled in some loose tackle-yarn of the halliard, and, high up there, struggled to get free. The boy on the deck could see her wings flapping and her head turning from side to side.

Through his own experience of life, he had come to the conviction that in this world everyone must look after himself, and expect no help from others. But the mute, deadly fight kept him fascinated for more than an hour. He wondered what kind of bird it would be. These last days a number of birds had come to settle in the barque’s rigging: swallows, quails, and a pair of peregrine falcons; he believed that this bird was a peregrine falcon. He remembered how, many years ago, in his own country and near his home, he had once seen a peregrine falcon quite close, sitting on a stone and flying straight up from it. Perhaps this was the same bird. He thought: “That bird is like me. Then she was there, and now she is here.”

At that a fellow feeling rose in him, a sense of common tragedy; he stood looking at the bird with his heart in his mouth. There were none of the sailors about to make fun of him; he began to think out how he might go up by the shrouds to help the falcon out. He brushed his hair back and pulled up his sleeves, gave the deck round him a great glance, and climbed up. He had to stop a couple of times in the swaying rigging.

It was indeed, he found when he got to the top of the mast, a peregrine falcon; as his head was on a level with hers, she gave up her struggle, and looked at him with a pair of angry, desperate yellow eyes. He had to take hold of her with one hand while he got his knife out and cut off the tackle-yarn. He was scared as he looked down, but at the same time he felt that he had been ordered up by nobody, but that this was his own venture, and this gave him a proud, steadying sensation, as if the sea and the sky, the ship, the bird and himself were all one. Just as he had freed the falcon, she hacked him in the thumb, so that the blood ran, and he nearly let her go. He grew angry with her, and gave her a clout on the head, then he put her inside his jacket, and climbed down again.

When he reached the deck, the mate and the cook were standing there, looking up; they roared to him to ask what he had had to do on the mast. He was so tired that the

Continued

¹barque—a sailing ship

²shroud—a rope stretched from the masthead to the ship’s side to support the mast

tears were in his eyes; he took the falcon out and showed her to them, and she kept still within his hands. They laughed and walked off. Simon set the falcon down, stood back and watched her; after a while he reflected that she might not be able to get up from the slippery deck, so he caught her once more, walked away with her and placed her upon a bolt of canvas. A little after, she began to trim her feathers, made two or three sharp jerks forward, and then suddenly flew off. The boy could follow her flight above the troughs of the grey sea; he thought: "There flies my falcon."

Isak Dinesen

THE ASSIGNMENT

In the excerpt from "The Sailor-Boy's Tale," Simon observes the plight of the peregrine falcon with mixed feelings. At first, he seems to reject any idea of helping the bird when he thinks "in this world everyone must look after himself, and expect no help from others." However, after watching the falcon struggle for more than an hour, Simon decides to go to her assistance.

What is your opinion of Simon's initial belief that people must look after themselves and expect no help from others?

In your writing, you should

- consider Simon's experience as described in the excerpt
- use your own experiences and/or observations to support your opinion

You may also refer to other literature you have studied.

Present your ideas in PROSE.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for planning and drafting on pages 6, 8, and 10.

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for revised work on pages 7, 9, and 11.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for planning and drafting on pages 8 and 10.

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for revised work on pages 9 and 11.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

There is additional space for planning and drafting on page 10.

Section I: Personal Response to Literature

REVISED WORK

This image shows a single page of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

There is additional space for revised work on page 11.

Section I: Personal Response to Literature

PLANNING AND DRAFTING

Section I: Personal Response to Literature

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

GO ON TO SECTION II

SECTION II: FUNCTIONAL WRITING

(Suggested time: 45 minutes)

Use the situation described below to complete the assignment that follows.

THE SITUATION

Nalwen School Board, in partnership with the Community Arts Council, has built a new Performing Arts Centre at Nalwen High School. The grand opening of the new centre will be held on March 18, 1995. As part of the ceremonies, four one-act plays, winners of the Provincial High School Drama Festival held in Calgary in January 1995, will be performed in Nalwen High School's new facility on March 18 and 19, 1995.

As secretary of the Nalwen High School Drama Club, you have accepted the responsibility of writing a letter of invitation to Traco Mah, a 1990 Nalwen High School graduate who has recently produced and directed a film set in northern Alberta. Your club would like Mr. Mah to be the keynote speaker at the grand opening of the Performing Arts Centre on March 18. Members of the Drama Club would also like Mr. Mah to be their guest at the performances of the four prize-winning plays. As well, members hope that Mr. Mah will be able to participate in other special activities to be held on March 18 and 19.

THE ASSIGNMENT

Write a letter to Traco Mah inviting him to be the keynote speaker at the grand opening of the new Performing Arts Centre on March 18, 1995, and to attend the performances and other special activities that have been scheduled. In your letter, provide Mr. Mah with helpful information that will persuade him to accept your invitation.

In your letter, BE SURE to

- state your purpose
- provide information that is interesting and persuasive
- use an appropriate tone

Please Note: Letter format has been provided beginning on page 15.
Sign your letter PAT JONES, Nalwen High School.

Continued

Section II: Functional Writing

PLANNING AND DRAFTING

There is additional space for planning and drafting on pages 16 and 18.

REVISED WORK

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Section II: Functional Writing

PLANNING AND DRAFTING

There is additional space for planning and drafting on page 18.

Section II: Functional Writing

REVISED WORK

There is additional space for revised work on page 19.

Section II: Functional Writing

PLANNING AND DRAFTING

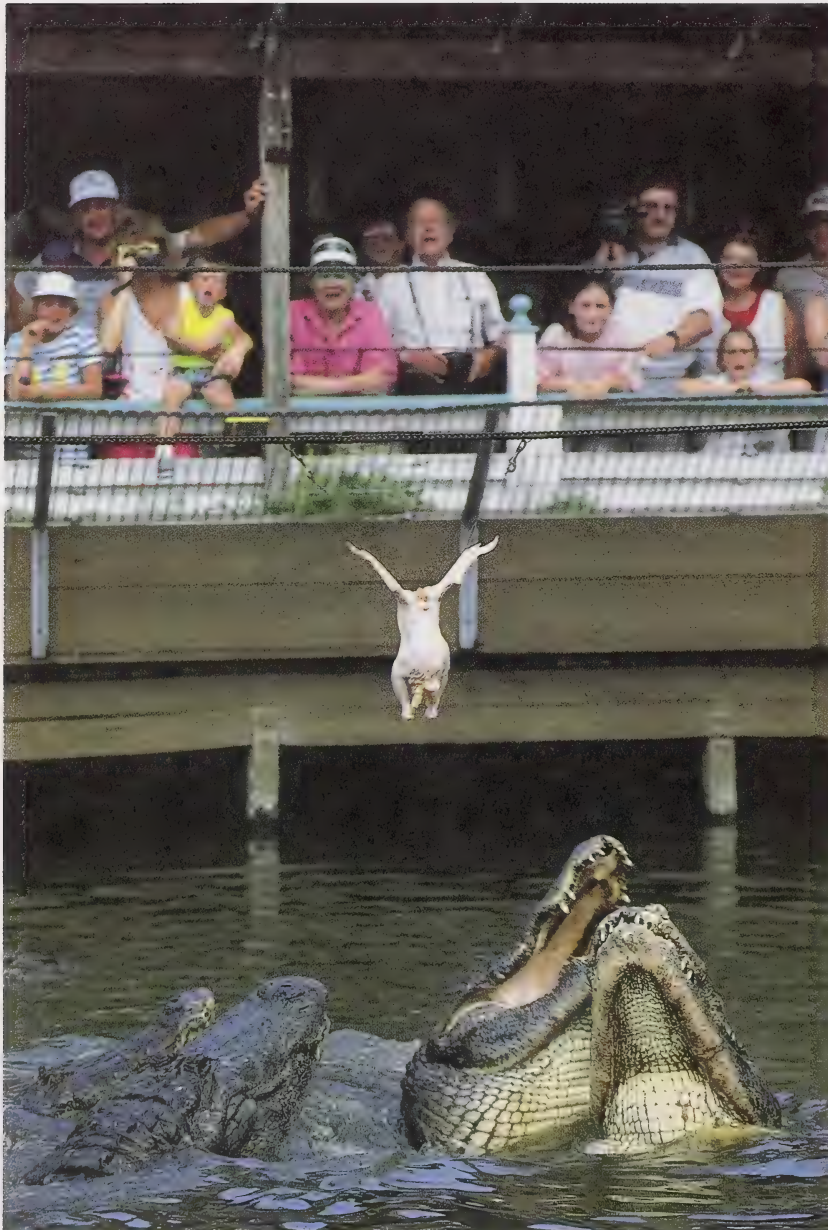
Section II: Functional Writing

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

GO ON TO SECTION III

SECTION III: RESPONSE TO VISUAL COMMUNICATION



Continued

SECTION III: RESPONSE TO VISUAL COMMUNICATION

(Suggested time: 30 minutes)

Examine the photograph on page 22. Write a unified and coherent composition in response to the assignment that follows.

THE ASSIGNMENT

What idea(s) does the photograph communicate? Explain how the details in the photograph and the photographer's choices reinforce the idea(s).

PLANNING AND DRAFTING

There is additional space for planning and drafting on pages 24 and 26.

Section III: Response to Visual Communication

PLANNING AND DRAFTING

There is additional space for planning and drafting on page 26.

Section III: Response to Visual Communication

REVISED WORK

[illegible]

There is additional space for revised work on page 27.

Section III: Response to Visual Communication

PLANNING AND DRAFTING

Section III: Response to Visual Communication

REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

Credits

Isak Dinesen. "The Sailor-Boy's Tale" as found in *Winter's Tales*. Reprinted by permission of The University of Chicago Press.

Photograph by Raymond Gehman from *National Geographic Magazine*, February 1992. Reprinted by permission of Raymond Gehman.

***Do Not Write
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